

ESPAÑITA

SPANISH WALTZES BY GEORGE ROSEY.



FROM "ART AND ARTISTS."

PIANO SOLO, 60.
ORCHESTRA, 10 parts and Piano, 75.
FULL ORCHESTRA, 1.15.
FULL MILITARY BAND, 2.00
BANJO SOLO, 50.
BANJO and PIANO, 75.
GUITAR SOLO, 50.

MANDOLIN SOLO, 40.
TWO MANDOLINS, 60.
MANDOLIN and GUITAR, 50.
TWO MANDOLINS and GUITAR, 75.
MANDOLIN and PIANO, 65.
TWO MANDOLINS and PIANO, 75.

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Try Them and You Will Buy Them.

A Beautiful and Refined Ballad.

ONE SMILE FROM HER.

Words and Music by Chas. Shackford.

Andante con espress.

con espress.

1. If all the world were mine a-lone I'd give it all to
 2. With long-ing heart I'll still hope on, 'Til some day her sweet

know That her dear heart still beat for me, Just
 face I long to see, may smile on me, And

as it did long years a-go, The fault was mine, that
 make my lone-ly heart re-joice, If mem'-ry's clouds would

HELENE MORA'S POPULAR SONG HIT.

KATHLEEN.

Written, composed and sung by
HELENE MORA.

Moderato.

Voice.

1 I'm in love with a charming young la. dy, Just the fin. est young
 2 Her pa-rents they boast not of rich-es, They've a neat lit-tle
 3 We are go-ing to get mar-ried next Sun-day, And the old folks will

la. dy on earth A gem of the ve-ry first
 farm of their own, Her fa-ther he digs his own
 give us a way. The bells in the church will be

The Most Beautiful

Descriptive Song in Years

WONT YOU BE MY LITTLE GIRL.

DESCRIPTIVE BALLAD.

Words by ISAAC G. REYNOLDS.

CHORUS

Music by HOMER TOURJEE

rall.

Wont you be my lit-tle girl I had a child once like you

rall.

a tempo.

She had those same pret-ty curls And those same bright eyes of blue

rall. *a tempo.*

So I will love you the same And you'll be my own lit-tle Pearl

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LATEST SUCCESS

By the Girl Who Wrote... Sweet Rosie O'Grady.

MAMIE REILLY.

CHORUS.

Words and Music by Maude Nugent.

"Say, Ma-mie Reil-ly, I love

you! Dear-ly love you, Ma-mie. Reil-ly, yes,

I do! You can't blame me, and

though you try to shame me, I'm your Ja-mie just the sa-mie,

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AS SUNG WITH
Primrose & West's Minstrels.
THE CRIMSON CHAIN,
or
I WANT TO GO BACK TO MY HOME.

CHORUS.

I want to go back to my home a - gain,..... I
want to hear my moth - er's voice,..... I
want to press my fa - ther's kind - ly hands,..... And
make his poor old heart re - joice;..... I

Beautiful Ballad

By the Authors of "The Little Lost Child."

No-one ever loved you more than I.

Words by EDW. B. MARKS. Chorus. Music by JOS. W. STERN

No - one ev - er loved you more than I
Though to win you now they all may try, I've
known you since your child-hood, All through the years gone by,

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ELI GREEN'S CAKE-WALK.

Words by Dave Reed Jr.
CHORUS.

Music by Sadie Koninsky

Swing round and show yo' clothes my la-dy, Don't you take yo'
peepers off dat cake, We'll make these other coons look shady, Dar is
no mis-take. Say gal, you is a red hot member!
Goodness! won't we make de people talk, Dat cake will make us bofe re-

The Prettiest Love Song in Years

Grace O'Moore.

MAX S WITT
arr. by G.M. ROSENBERG

Grace O' Moore is the girl I love
true to me she is as the stars a - bove If
you roam this wide world o'er not a girl can

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Banjo.

ESPANITA.

Spanish Waltz.

Geo. Rosey.

arr. by PARKE HUNTER.
of Mays & Hunter.

ff *p* *fz*

1.

5 p.

Fine. V V V

V V

1 2

D. S. al Fine.

2. 

3. 

This musical score is for a piece titled "Espanita, Banjo - 3". It is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The score begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first staff contains a melodic line with a triplet of eighth notes marked with a '3' and a first/second ending bracket. The second staff continues the melody with a mezzo-forte (*mf*) dynamic marking. The third staff shows a change in the melodic pattern. The fourth staff includes a piano (*p*) dynamic marking. The fifth staff features a series of piano (*p*) markings for measures 11, 12, and 13. The sixth staff is labeled "Coda." and begins with a 3/4 time signature. The seventh staff includes a piano (*p*) marking. The eighth staff features a fortissimo (*ff*) dynamic marking. The ninth staff continues the melodic development. The tenth staff includes a fortissimo (*f*) dynamic marking. The eleventh staff features a fortissimo (*f*) dynamic marking. The twelfth staff includes a fortissimo (*f*) dynamic marking. The thirteenth staff features a fortissimo (*f*) dynamic marking. The score concludes with a final fortissimo (*f*) dynamic marking.

1. 2. *mf*

13 p. 12 p. 11 p.

Coda. 6 p. *ff* *f* *f*

2. *p*

f

1 2 ^ ^

3. *p* 10 *p.* 7 *p.* 2

13 *p.* 12 *p.* 11 *p.*

ff

5 *p.* 2 1 2

Detailed description: This is a musical score for a banjo, specifically for the third part of a piece titled 'Espanita'. The score is written on ten staves, organized into two systems of five staves each. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The first system begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A forte (*f*) dynamic is introduced in the fifth staff of the first system. The system concludes with a double bar line and two measures marked with accents (^) and numbered 1 and 2. The second system starts with a piano (*p*) dynamic and includes several measures with fingerings indicated by numbers 1, 2, 3, and 4. Dynamics range from piano (*p*) to fortissimo (*ff*). The piece ends with a final measure featuring a triplet of eighth notes with fingerings 2, 1, 2.

LATEST CATALOGUE OF POPULAR MUSIC



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BROOKS AND DENTON.
COMBINED WITH THE SIMPLIFIED METHOD.

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	(Composer.)	Price.	Price.	Price.	Price.	Price.	Price.	Price.	Price.	Price.	Price.	Price.
HONEYMOON.	(March.) Rosey.	40	50	65	60	75	75	75	1.00	40	50	75
ORIENTAL ECHOES.	(March.) Rosey.	40	50	65	60	75	75	75	1.00	...	50	75
HANDICAP.	(March.) Rosey.	40	50	65	60	75	75	75	1.00	...	50	75
GALLANT KNIGHTS.	(March.) Leipziger.	40	50	65	60	75	75	75	1.00	...	...	...
ANNIVERSARY.	(March.) Rosey.	40	50	65	60	75	75	75	1.00	...	50	75
ESPANITA.	(Spanish Waltzes.) Rosey.	40	50	65	60	75	75	75	1.00	...	50	75
NO-ONE EVER LOVED YOU MORE THAN I.		30	40	40	40	50	50	50	60			
DOWN IN POVERTY ROW.		30	40	40	40	50	50	50	60			
MY BEST GIRL'S A NEW YORKER.		30	40	40	40	50	50	50	60			
THE TEACHER AND THE BOY.		30	40	40	40	50	50	50	60			

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The Popular Novelty of the Hour.

THE SONGS THAT MAGGIE SINGS.

CHORUS.

Words and Music by Geo. M. Cohen

Sweet Re-sie O' Gra-dy Down in Pov-er-ty

Row... My moth-er was a la-dy... And all the

songs they know... El-sie from Chel-sea. The

grand pi-an-o-rings. And they all join in the cho-rus.

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A Popular Writer's Greatest Descriptive Song.

GOING FOR A PARDON.

Words by James Thornton and
Hara Hauenachild.

Music by James Thornton.

Andante moderato.

The rail-road train was crowded, on a cold De-cem-ber day, Con-

a The con-duc-tor tried to an-swer, but he could-n't make re-ply, As

a When the gov-nor heard her sto-ry, he won-dered at her plea; As

-duc-tor shouted, "Tickets!" in his old ac-cus-toned way; When a

with his big, rough hand he wiped a tear-drop from his eye: Soft-ly

from her ba-by lips came forth, "Please set my fa-ther free, He is

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Monroe H. Rosenfeld's Greatest Darkey Creation

I DON'T CARE IF YO' NEBBER COMES BACK.

SONG AND CHORUS.

Words by Raymond A. Browne.

CHORUS.

Music by Monroe H. Rosenfeld

I don't care if you nebber comes back, Git a move on you, nig-gor.

del... Lets a-more cooms in dis yere town, So I

won't grieve af-ter you! Heaps o' niggers dat

I kin boss, And dar's none of 'em half so black; So

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Latest Beautiful Ballad of Sentiment

by the Author of "GRACE O'MOORE."

DON'T LET HER LOSE HER WAY.

Written by Geo. Taggart.

CHORUS.

Composed by Max S. Win

"Don't let her lose her way!" Her mother used to say, "I

24. V Your

know you are true, I trust her to you, You won't let her turn nor stray!

She is my life, my all! Don't let her fail nor fall! No.

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